



Issue No. 238



Weekend Box Office Results... 9/16 – 9/18

Courtesy of [Comscore](https://www.comscore.com)

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	The Woman King (Sony)	1	3,765	19,000,000	-	5,046	19,000,000
2	Barbarian (20 th Century)	2	2,340	6,300,000	-40	2,692	20,915,433
3	Pearl (A24)	1	2,935	3,124,600	-	1,065	3,124,600
4	See How They Run (Searchlight)	1	2,404	3,100,000	-	1,290	3,100,000
5	Bullet Train (Sony)	7	2,602	2,500,000	-24	961	96,381,145
6	Top Gun: Maverick (Paramount)	17	2,604	2,180,000	-31	87	709,054,523
7	DC League of Super-Pets (Warner Bros.)	8	2,756	2,175,000	-18	789	87,860,007
8	The Invitation (Sony)	4	2,425	1,700,000	-36	701	21,468,901
9	Minions: The Rise of Gru (Universal)	12	1,970	1,320,000	-24	670	364,099,540
10	Moonage Daydream (NEON)	1	170	1,225,000	-	7,206	1,225,000

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Weekend Review for 9/16 – 9/18

THE WOMAN KING fought its way to a first-place finish on the North American box office charts with a healthy \$19M opening weekend. This is the most business for a new release since BULLET TRAIN's \$30M over the weekend of August 5-7. This historical drama is set in Africa in the 1820's, and stars Academy Award winner Viola Davis as the leader of an all-female regiment of warriors from the Kingdom of Dahomey. Davis' character General Nanisca is responsible for training the next generation of warriors to defend their homeland. The film followed a seven-year odyssey from concept to opening, with several studios early on passing on it due to concern that the film would require a sizable investment to develop properly for the big screen and that the box office potential for a female-driven African historical drama might be limited. In the end, Sony's TriStar Pictures stepped up and invested \$50M to make the film.



The result seems worthy of its unique subject matter, generating strong numbers on Rotten Tomatoes, 94% fresh with critics and 99% with audiences. Within this calendar year, only TOP GUN: MAVERICK's 96% and 99%

fresh scores have topped THE WOMAN KING. In fact, some critics are so enamored with the film that they consider it to be a worthy contender for a Best Picture Oscar. Based on this solid start and word of mouth, THE WOMAN KING has a chance to stay in the top ten performers for the next 5 weeks or more, when BLACK ADAM will open on October 21st.

Last week's first place finisher BARBARIAN came back with \$6.3M, a decline of only 40%. This is the best week two hold for any movie that has opened in the last two months. With a 10-day cume of \$21M, the horror thriller seems on its way to a total run that will reach \$35M. Since the production budget for the film was only \$10.5M, BARBARIAN seems likely to generate a handsome profit, something that very few films this year have accomplished. Finishing third was the prequel to the horror film X from A24, PEARL with \$3.12M, followed by Searchlight's SEE HOW THEY RUN with \$3.1M and BULLET TRAIN with \$2.5M.

This week's specialty film to watch is Neon's MOONAGE DAYDREAM. With a limited release at only 190 locations, the David Bowie musical documentary took in \$1.2M, making for a solid \$7,206 per theatre average. Bowie himself narrates the movie, told through period footage of his performances, with many scenes and clips never seen before. Critics were strongly in favor, with a 90% fresh rating on Rotten Tomatoes, and audiences followed along with a user rating of 85%. There is potential for the film to reach a much larger audience than this week's run. As is the case for any limited release, the key to successful expansion will be how well the per theatre average gross is maintained as new locations are added into the mix.

Where Are We as of 9/15

After 36 weeks, the 2022 year-to-date box office stands at 67% of the numbers from the same period in 2019. The first ten weeks of Q3 2022 came in at 128% compared to those same weeks in 2021, which is down six percentage points from last week. These numbers may level off over the next two weeks, based on this week's strong opening of THE WOMAN KING's and next week's promising new entries, DON'T WORRY DARLING and a widely marketed re-release of James Cameron's original AVATAR from 2009.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 36 WEEKS – 2022: \$5,406,689,000 2019: \$8,055,819,000 67%	3rd QUARTER – 10 WEEKS – 2022: \$1,532,561,000 2021: \$1,200,363,000 128%

FATAL ATTRACTION Opens on 9/18/1987

One reason used to explain our movie drought is that September's not a great month for moviegoing, but that certainly wasn't the case when FATAL ATTRACTION opened Sept. 18, 1987.

The psychological thriller from Paramount and producers Stanley Jaffe & Sherry Lansing cost \$14M to make and opened to a then huge \$7.6M. It did \$156.6M domestic & \$320.1M worldwide, making it 1987's top grossing global film. When FATAL opened, distribution executives said its success proved movies were a 52 weeks a year business. Needless to say, times have changed.

Jaffe & Lansing made what turned out to be perfect choices with Michael Douglas & Glenn Close as the film's troubled ex-lovers and Adrian Lyne directing. FATAL later received six Oscar nominations, including picture, directing & lead actress. But during casting there were so many potential choices, it could easily have been a very different movie.

The screenplay by James Dearden was based on his 1980 short film, DIVERSION, for British TV. Originally, Dearden was to write & direct FATAL, but Douglas wanted a more experienced director. Jaffe & Lansing needed Douglas to get the project made. They kept Dearden as screenwriter, a most unusual compromise, and looked for another director. Brian De Palma said yes, getting them a green light from Paramount. But then De Palma refused to make FATAL with Douglas.

Lansing & Jaffe were loyal to Douglas for committing to the part, so they said goodbye to De Palma. They thought they'd lose their Paramount green light, but it just delayed starting production. They tried Tony Scott, who passed to direct BEVERLY HILLS COP II. They liked John Boorman (DELIVERANCE), but he was about to shoot HOPE AND GLORY. Then Adrian Lyne signed on. Lyne, who started out shooting commercials in London, was best known for Paramount's 1983 blockbuster FLASHDANCE.

Casting Douglas' role, Dan, had them at first considering actors like Nicolas Cage, Kevin Costner, Robert De Niro, Harrison Ford, Tom Hanks, Jack Nicholson & Al Pacino.



Glenn Close's performance was memorable as Alex, a psychopathic femme fatale who just won't say goodbye after she has a one-night stand with Dan, a cheating New York attorney played by Michael Douglas

[Click to Watch Clip](#)



Despite its late September opening, FATAL ATTRACTION was a box office hit, becoming the highest grossing film of 1987.

For Close's character, Alex, they considered stars like Faye Dunaway, Mia Farrow & Anjelica Huston and auditioned Barbara Hershey, Sharon Stone, Debra Winger & others. Sally Field passed, claiming her fans wouldn't accept her in such a role.

When Close auditioned she let her naturally frizzy hair go wild. She wore a black dress she thought was just right. Lansing was impressed that Close walked in looking like the part. Then Close & Douglas did a scene flirting in a café. Close left thinking she'd blown the audition and killed her career.

Lansing & Lyne, however, agreed she was perfect -- and had brought Alex to life.

Alex: "I just want to be a part of your life."

Dan: "Oh, THIS is the way you do it, huh? Showing up at my apartment?"

Alex: "What am I supposed to do? You won't answer my calls, you've changed your number...I'm not going to be ignored."

[Regal Movie Theaters to Close in Anaheim Hills, Irvine and Calabasas](#) (The Orange County Register)

A re-balancing is taking place among U.S. exhibitors, driven most notably by Cineworld's bankruptcy. The world's second largest exhibitor was forced to file for bankruptcy protection by the one-two punch of crushing debt and the current downturn in box office as a result of a thin slate of films from Hollywood studios.

While overall market dynamics were a challenge for all exhibitors, many of Cineworld's problems were unique to its circumstances, having gambled on a strategy of global expansion at the height of the market, just prior to the pandemic. In 2018, the UK-based exhibition giant acquired Regal Cinemas in the U.S. for \$3.6 billion. In 2019, it announced a second major deal to acquire Cineplex, Canada's largest exhibitor, for \$1.65 billion, which it subsequently backed out of once the effects of the pandemic took hold, but at the expense of being forced to pay a breakup penalty of \$1.1 billion.

As part of unwinding itself from its obligations, Cineworld is beginning a process of closing a number of lower-performing locations, announcing that 24 Regal Cinemas will shut down by the end of September. While some closures will be permanent, others will be taken over and reopened by rival exhibitors, who are running the numbers eagerly to identify potential opportunities.

Exhibitor swaps have become frequent occurrences, over the last year. Landmark Cinemas announced that it was taking over the five-screen former CMX Market Cinemas in Closter, New Jersey. When it re-opens at the end of September, it will become the third new location Landmark has opened over the last month, with two additional theatres to follow by the end of the year.

Most new openings are the result of an exhibitor acquiring a new lease on an existing site, rather than by completing a new build. The opportunities from lease take-overs are plentiful, and attractive.

See also: [Landmark Theatres Enters Long-Term Lease With New Jersey Closter Plaza Theatre](#) (Deadline) and [Movie theater backs out of Manassas Park deal](#) (Inside Nova)

[Amazon is the Least Understood Company in Hollywood](#) (Bloomberg)



The Lord of the Rings: The Rings of Power



The Regal Cinemas in Anaheim Hills, CA is one of 24 Regal locations that will close over the next two weeks

In last Sunday's edition of the weekly Screentime newsletter, Bloomberg's Lucas Shaw provides an analysis of the state of Amazon Prime Video. Despite Amazon being the global leader in e-commerce, its status in streaming has been lower profile.

Shaw suggests that Amazon's overall success has allowed it to fly under the radar in streaming, since it is not under the same pressure to trumpet its successes, unlike major streaming competitors such as Netflix and Disney, who have pointed to their success in streaming to boost company image, and stock price.

Access to Prime Video content is included as part of Amazon Prime membership, along with free shipping on many on-line purchases and discounts on grocery

purchases at Whole Foods. The value of the bundle overall leads to Amazon having many fewer drop offs than “pure” streaming services. Therefore, Amazon can afford to play out a long-term strategy, including multi-billion dollar deals such as the purchase of MGM Studios or picking up broadcast rights from the NFL for Thursday Night Football.

Amazon Studios has also been building up its wins with original films and series such as The Thermal List, The Boys, and Outer Range, which Nielson reports have all drawn large audiences. And now comes “The Lord of the Rings: The Rings of Power,” Amazon’s Prime’s entry into a marquee fantasy franchise. The immense resources of Amazon coupled with the lack of pressure for Prime Video to turn a quarterly profit in the short term are allowing the company to build up its Prime Video offering methodically, program by program.

[Netflix Estimates Ad-Supported Tier Will Reach 40 Million Viewers by Late 2023](#) (Wall Street Journal)

The contours are taking shape for Netflix’s advertising-supported offering, with the streamer projecting that it will reach 40 million new “unique viewers” with the new service within the next 12 months. The actual number of subscribers will be somewhat lower, since a single subscribing household may have multiple unique viewers.

This estimate was referenced in materials Netflix and its advertising sales partner Microsoft are using with potential advertisers, as they move to lock down its initial launch partners. The new service is expected to debut by the end of the year, perhaps as soon as November 1st.

By the end of the year, Netflix projects that the new service will reach 4.4 million “unique viewers” globally (1.1 million in the U.S.) and by this time next year will be viewed by 40 million new consumers (13.3 million in the U.S). It will be a tremendous accomplishment if Netflix is able to meet these ambitious goals to expand their audience, having re-established growth in a maturing and intensely competitive market. Up to this point, Netflix’s 220 million subscribers have been unavailable to advertisers, and now represent an attractive, new channel for major brands to reach consumers on-line.



MARTIN GROVE’S Hollywood Report

Awards Shows No Longer Must-See-TV



Those lowest-ever ratings for the 74th Primetime Emmys are also bad news for the Golden Globes & Oscars.

With only 5.9M viewers showing up for NBC’s Emmys, it’s clear the audience for 3 hours long live awards shows celebrating the best of anything is just not what it once was. Last June, the 75th Tony Awards on CBS pulled in 3.9M viewers.

ABC’s 94th Oscars last March actually look good by comparison with 16.6M viewers. That show ran way long at 3:40, including breaking news as Will Smith smacked Chris Rock. But looking back at 2019 we see the 91st Oscars drew 29.6M viewers.

The reality that awards shows are no longer must-see-TV is something NBC might be thinking about while deciding whether to bring back the 80th Golden Globes in January. The controversies plaguing the HFPA over membership expansion & diversification plus allegations of past financial improprieties are bad enough, but

with NBC reportedly paying \$60M to air the Globes, the downward awards ratings spiral could be on the network's mind.

As for the Oscars, ABC said the 94th couldn't run longer than 3 hours, but the Academy didn't listen. Oscar's new leadership is a big improvement over the recent past and, hopefully, they'll start fixing things by setting a firm 3 hour limit for the 95th. It's definitely good news they've just hired Glenn Weiss & Ricky Kirshner as executive producers.

Weiss will also direct, as he's done the past 7 years. This will be Weiss' second time producing the Oscars & Kirshner's first. Their extensive TV credits include producing 21 live Tony Awards telecasts.

Boxoffice Snapping Back Over Next 2 Months

September's looking better with THE WOMAN KING's box office coronation, but ticket sales will really snap back over the next two months.

The festivities start 10/14 with Universal/Blumhouse/Miramax's HALLOWEEN ENDS (pictured). It's day & dating on Peacock, which shouldn't matter. Last year HALLOWEEN KILLS day & dated under worse COVID conditions, opening to \$49.4M. It did \$92M/domestic & \$131.6M/WW.

WB/DC's BLACK ADAM, starring Dwayne Johnson, arrives 10/21 for superhero fantasy ticket sales. In July 2021, as exhibition's pandemic recovery was getting started, Disney's JUNGLE CRUISE with Johnson & Emily Blunt set sail with \$35M. It did \$117M/domestic & \$220.9M/WW.

Also due 10/21 is Universal/Smokehouse/Working Title's rom-com TICKET TO PARADISE. With George Clooney & Julia Roberts on board, TICKET's a tentpole for adults.

Next stop is 11/11 for Disney/Marvel's BLACK PANTHER: WAKANDA FOREVER. The 2018 original opened to \$202M. It did \$700.4M/domestic & \$1.4B/WW.

Also 11/11, but opening exclusive, is Universal/Amblin's THE FABELMANS, Steven Spielberg's look back at his own childhood. Its Oscar buzz got going the moment it premiered at Toronto. FABELMANS goes wide 11/23 for Thanksgiving, where moviegoer families will make it their post-turkey destination.

Disney's animated STRANGE WORLD also surfaces 11/23 with perfect timing as the place to take younger kids over Thanksgiving weekend.



This week's episode of the [BOXOFFICE AUTOPSY](#) podcast looks at THE WOMAN KING's opening...plus Screendollars host Martin Grove puts our OSCAR OUTLOOK focus on the Primetime Emmy Awards' disastrous ratings and explains what that could mean for the Oscars & Golden Globes.



Studio Release Calendar (9/23 – 10/20)

9/23/22 (Week 38)				
Prior Year Results				
2021 Week 38 - Box Office: \$47,829,570; Openings: Cry Macho (4.4M FSS; \$10.3M Total); Copshop (\$2.3M FSS; \$5.2M Total)				
Don't Worry, Darling (Warner Bros.) Critics reviews aside, this is an audience film. Interest is surging with one week out. Harry Styles (fandom are called 'Stylers') and his 38.2M Twitter followers plus Florence Pugh's great performance has made this film one of the fall seasons best.	R Mystery Thriller	122	Digital, Flat, 5.1 d	Wide (3,750) \$25M-\$30M FSS \$65M-\$70M Total
Avatar Re-release (Disney) Appeal is similar to No Way Home. PLF, 3D and IMAX runs will add to the box office and a good marketing campaign adds to the overall interest. Viewers are likely to see footage from Avatar: The Way of Water.	PG-13 Fantasy	165 A	Digital, Scope (2.39 : 1), and Flat, 4K, 5.1 /7.1, IMAX 3D, PLF 3D, Atmos, Motion, TheatreEars	Wide (1,800) Special Engagement \$5M-\$7M FSS \$12M-\$15M Total
Railway Children (Blue Fox Entertainment)	PG Family Adventure	98	Digital, Scope, 5.1	Moderate (500+) \$250K-\$500K FSS \$1M-\$1.5M Total
Moonage Daydream (NEON)	PG-13 Documentary	134	Digital, Flat, IMAX, 5.1	Expansion (700)
Cuando Sea Joven English: Miss Granny (Pantelion)	PG Comedy Fantasy	115	Digital, Scope, 5.1	Moderate (300)
Catherine Called Birdy (Amazon Studios)	PG-13 Adventure	108	Digital, Flat, 5.1	Moderate (100) 10/7 VOD
Anvil! The Story of Anvil (Abramorama)	Documentary	90	Digital, Flat, 5.1	9/27 Moderate (200)
Verdi (Amazon)	NR Biography	80	Digital, Flat, 5.1	Moderate (100) 10/7 Amazon Prime
Control (Saban Films)	R Thriller	99	Digital, Flat, 5.1	Limited/VOD
Bandit (Quiver)	R Crime	126	Digital, Flat, 5.1	Limited/VOD
The Infernal Machine (Paramount)	NR Suspense	111	Digital, Flat, 5.1	Limited/VOD
On The Come Up (Paramount)	PG-13 Coming of Age	115	Digital, Flat, 5.1	Limited/VOD
Section 8 (RLJE Entertainment)	NR Action	98	Digital, Flat, 5.1	Limited/VOD
Carmen (Good Deed Entertainment)	NR Drama	87	Digital, Flat, 5.1	Limited
Land of Dreams (Vertical Entertainment)	NR Comedy	113	Digital, Flat, 5.1	Limited
Blank (Brainstorm Media/DaDa Films)	NR Sci Fi Thriller	94	Digital, Flat, 5.1	Limited
Give Me Five (Well Go USA) Ge, ni hao (哥, 你好) In Mandarin. \$26,550,000 to date.	NR Comedy (China)	111	Digital, Scope, 5.1	Limited
Sidney (Apple)	PG-13 Documentary	106	Digital, Flat 16.9, 5.1	Exclusive/Apple TV+
My Imaginary Country (Icarus)	Documentary	83	Digital, Flat, 5.1	NYC
Petrovy v grippe (Strand) Russian Federation	NR Drama	145	Digital, Flat, 5.1	Limited
9/30/22 (Week 39)				
Prior Year Results				
2021 Week 39 - Box Office: \$38,087,579; Openings: Dear Evan Hansen (\$7.4M FSS; \$15M Total)				

Smile (Paramount) The psychological horror film was written and directed by Parker Finn in his feature film debut, based on his 2020 short film Laura Hasn't Slept. Smile will have its world premiere at Fantastic Fest on 9/22/22. Paramount will have a suitable marketing campaign.	R Horror	115	Digital, Flat, 5.1, Atmos, Dolby Vision, D-Box	Wide (3,000) \$15M-\$18M FSS \$40M-\$45M Total
Bros (Universal) Positive reviews, intended audience in mostly coastal major cities play best. Small towns are not likely to draw well. Produced by Judd Apatow.	R Comedy Romance	115	Digital, Scope 5.1	Wide (2,500) \$3M-\$5M FSS \$10M-\$12M Total
Vesper (IFC)	NR Adventure Sci-Fi	112	Digital, Scope 5.1	Limited/ Streaming
Mona Lisa and the Blood Moon (Paramount)	R Suspense	106	Digital, Scope 5.1	Limited/ Paramount+
The Good House (Roadside Attractions)	Comedy Drama	114	Digital, Flat, 5.1	Limited
The Greatest Beer Run Ever (Apple Original Films)	Comedy	126	Digital, Flat, 5.1	Limited/Apple TV+
God's Creatures (A24)	R Mystery	100	Digital, Flat, 5.1	Limited/ Streaming
The Devil's Workshop (Lionsgate Premiere)	R Psychological Thriller	86	Digital, Flat, 5.1	Limited/ Streaming
Blonde (Netflix)	NC17 Biographical Drama	166	Digital, Flat, 5.1	Select Theatrical 9/28 Streaming
Wolfpack (Well Go USA)	Action	90	Digital, Flat, 5.1	Limited
DIO: Dreamers Never Die (Trafalgar)	NR Documentary	135	Digital, Flat, 5.1	9/28, 10/2 Special Event
Masking Threshold (Drafthouse Films)	NR Horror	90	Digital, Flat, 5.1	Limited
Argentina, 1985 (Amazon Studios)	R Drama	140	Digital, Flat, 5.1	NY/LA 10/21 Streaming

10/7/22 (Week 40)

Prior Year Results

22021 Week 40 - Box Office: \$128,593,635; Openings: Venom: Let There Be Carnage (\$90M FSS; \$213.6M Total); The Many Saints of Newark (\$4.7M FSS; \$8.2M Total)

Lyle, Lyle Crocodile (Sony) Lyle, Lyle, Crocodile is a children's book written by Bernard Waber first published in 1965. It is the sequel to The House on East 88th Street, published in 1962. October starts with an above average family film. Box office results depend on families purchasing last second tickets.	PG Animation/Live Action Musical Comedy	102	Digital, Scope, 5.1	Wide (3,500) \$15M-\$20M FSS \$50M-\$55M Total
Amsterdam (20th Century) Everyone it seems is in Amsterdam. In addition to the star-studded cast, the movie is also lensed by the great Mexican cinematographer Emmanuel Lubezki, a three-time Oscar winner for his work in Gravity, Birdman and The Revenant. This is a film with promise at the box office especially on IMAX and PLF screens.	R Period Comedy Mystery	134	Digital, Scope (2.39 : 1), IMAX, 5.1/7.1, Atmos, 4K, Theatre Ears	Wide (2,500) \$15M-\$18M FSS \$40M-\$45M Total
Billy Joel Live at Yankee Stadium (Trafalgar)	Live Concert	90	Digital, Flat, 5.1	Moderate
The Storied Life of AJ Fikry (Vertical Ent.)	Romantic Comedy	105	Digital, Flat, 5.1	Moderate
TAR (Focus Features)	R Music Drama	158	Digital, Scope, 5.1	Limited
Triangle Of Sadness (NEON)	NR Drama	149	Digital, Flat, 5.1	Limited

Pretty Problems (IFC Films)	Comedy Drama Romance	106	Digital, Flat, 5.1	Limited
Signs of Love (Blue Fox Entertainment)	NR Crime	98	Digital, Flat, 5.1	Limited
Dark Glasses (IFC Midnight)	NR Horror	87	Digital, Flat, 5.1	Limited
Project Wolf Hunting (Well Go USA)	NR Action	122	Digital, Flat, 5.1	Limited
Life and Life (Indican)	NR Documentary	N/A	Digital, Flat, 5.1	Limited
The Swimmer (Strand) Original language: Hebrew	NR LGBTQ2+ Drama	85	Digital, Flat, 5.1	Limited
Possession (Samuel Goldwyn)	NR Horror	104	Digital, Flat, 5.1	Limited/VOD
Terrifier 2 (Iconic Events) Slasher sequel that Bloody Disgusting and Cinedigm are bringing to theaters in October.	Slasher Horror	138	Digital, Flat, 5.1	10/6-8 Special Engagement
Ask Me to Dance (Trick Candle)	PG-13 Romance	93	Digital, Flat, 5.1	Limited
10/14/22 (Week 41)				
<u>Prior Year Results</u> 2021 Week 41 - Box Office: \$108,493,613; Openings: No Time to Die (\$55.2M FSS; \$160.9M Total)				
Halloween Ends (Universal) The last in the series opens day and date with Peacock. The question becomes how much will theatrical be affected by the simultaneous release. Current data indicates a lower theatrical. The forecast will likely skew upward closer to opening.	R Horror Thriller	111	Digital, Scope, IMAX, 5.1	Wide (3,500) \$20M-\$25M FSS \$50M-\$60M Total d/d Peacock
TAR (Focus Features)	R Music Drama	158	Digital, Scope, 5.1	Top 10 Markets (50)
Till (UAR)	PG-13 History Drama	130	Digital, Flat, 5.1	Limited
The Stars at Noon (A24)	R Suspense	135	Digital, Flat, 5.1	Limited
AX Cinema Nights: A Silent Voice 5th Anniversary (Iconic Events)	Anime	135	Digital, Flat, 5.1	10/12 Moderate
Raymond And Ray (Apple TV+)	R Comedy	106	Digital, Flat, 5.1	Limited
Decision To Leave (MUBI)	NR Drama	138	Digital, Scope, 5.1	Limited
The Same Storm (Juno Films)	Drama	99	Digital, Flat, 5.1	Limited

Release Changes

MPA Ratings Updates

Screening Room

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Boxoffice Buzz look at Sony/Tristar's awards
 contender **THE WOMAN KING**, starring Oscar
 winner Viola Davis as the leader of an all-female
 African warriors army fighting an enemy out to
 destroy their way of life.



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Catherine Called Birdy

Amazon Studios
9/23/22 - Moderate (100)
10/7 - VOD
Poster, Trailer



Triangle of Sadness

NEON Rated
10/7/22 - Limited
Poster, Trailer



Ask Me to Dance

ArchAngelo/Trick Candle
10/7/22 - Limited
Poster, Trailer



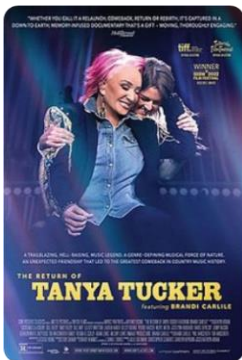
The Storied Life of A.J. Fikry

Vertical Entertainment
10/7/22 - Moderate
Poster, Trailer



Terrifier 2

Iconic Releasing
10/6-10/8/22 - Special
Event
Poster, Trailer



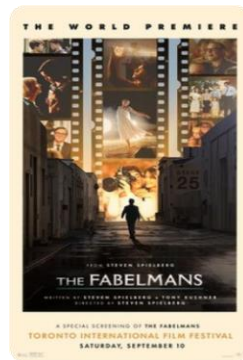
The Return of Tanya Tucker

Sony Picture Classics
10/21/22 - NY/LA
Poster, Trailer



The Little Mermaid

Disney
5/26/23 - Wide
Poster, Trailer



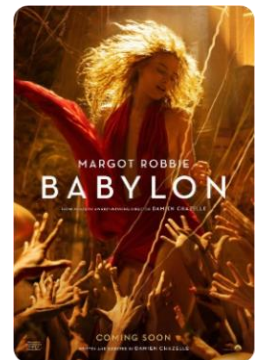
The Fabelmans

Universal
11/11/22 - Exclusive
Poster, Trailer



I Wanna Dance with Somebody

Sony/TriStar
12/21/22 - Wide
Poster, Trailer



Babylon

Paramount
12/25/22 - Limited
1/6/23 - Wide
Poster, Trailer